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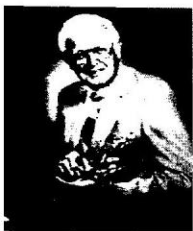
# Introduction

*What follows is a labor of love and respect, written for a man who had an immeasurable impact on the lives of countless people.*

*William Alexander Adam was born on October 21, 1917, and passed away 96 years later, on November 25, 2013.*

*His parents were Andrew Walker Adam and Wilda Blose Adam. He grew up in Fort Collins, Colorado, graduating from Fort Collins High School at the age of sixteen. At the age of seven, William Adam began taking trumpet lessons with Ben Foltz (third cornetist with the John Philip Sousa Band). When he was eleven years old, he hitchhiked from Fort Collins to Denver twice a week to study trumpet with John S. Leick, who was the 1st trumpet player in the Denver Symphony Orchestra. William Adam left home at the age of sixteen to play professionally in California in the Hal Kemp orchestra with Skinny Innis. During that time frame, he also played for the Lucky Strike Hit Parade, the Los Angeles Civic Orchestra, and numerous radio shows. While in California he attended Pasadena Junior College and the University of California in Los Angeles. His study with the famous studio trombonist, Myrum Lammers, would have a huge impact on his playing and on his future teaching. It was from Lammers that the notion of totally trusting the concept of "mind in the sound" began to solidify.*





"Now we have to play these exercises as if there is not a bump or ripple in the sound. The sound stays as even and as beautiful as when you played a long tone. Your mind cannot be aware of what the fingers are doing. The mind is in the sound and allows what is going to happen to you, without conscious thought."

## Earlier Routine

(Mid 1950 - 1977)

Clarke #1

No. 1

www.hickeys.com

# Later Routine

(1977 and on)

What we are trying to do is to get the air through the horn with the least amount of tension and the least amount of muscle. To buzz the leadpipe, remove the tuning slide. On a Bb trumpet, the mouthpiece/leadpipe should resonate at approximately an F (Eb concert). Think about accelerating the air through the leadpipe and letting the air blow the embouchure into place. Play the leadpipe about a dozen times, or until you feel your embouchure responding to the breath in a relaxed manner.

## Blowing the Leadpipe



*"Think of the most beautiful sound you can imagine and blow through this sound as you play long tones. You're only thinking of one thing and this is sound."*

No. 1A

## Long Tones



No. 1B

## Advanced Long Tones



The image displays a musical score for No. 12A, consisting of four staves of music. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line with various note values, including quarter and eighth notes, and rests. The score is divided into measures by vertical bar lines. The first two staves end with a double bar line and repeat sign (//). The third and fourth staves also end with a double bar line and repeat sign (//). The music features several accidentals, including sharps and flats, and is characterized by a consistent rhythmic pattern.

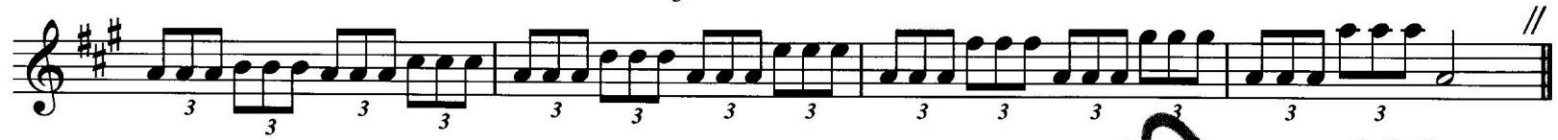
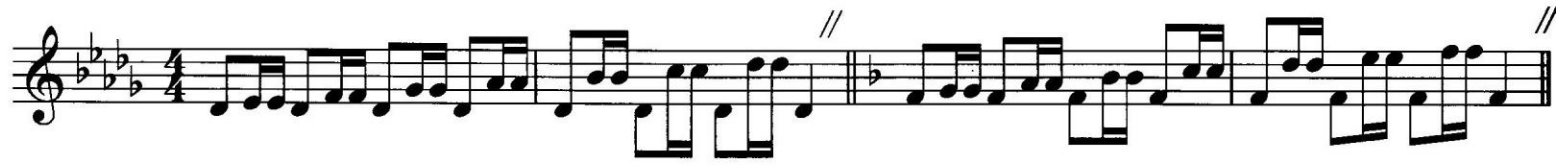


*"Obstacles are things you see when you take your eyes off of the goal."*

No. 12A

The image shows two staves of musical notation for No. 12A. The first staff is in 7/4 time and features a series of eighth notes with a descending melodic line. The second staff is in 2/4 time and features a series of eighth notes with a similar descending melodic line. Both staves end with a double bar line and repeat sign (//).

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*"Success is not a result of spontaneous combustion;  
you must set yourself on fire."*

**No. 15**

**Model**



**Variation A**



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*"Fire it v*

Variation C: Diminished Scale

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Variation in 4ths *a la Jerry Hey*

This musical score consists of nine staves of music. The first three staves are in C major, the next three are in D major, and the final three are in B-flat major. Each staff contains a melodic line with eighth and sixteenth notes, often beamed together. The first and third staves of each key signature end with a fermata over a quarter note and a double bar line. A large, diagonal watermark reading 'www.hickkeys.com' is overlaid across the middle of the page.

# Arban's Single Tongue

11

Slur first, rest, single tongue

Advanced Option A: Transpose into various keys  
Advanced Option B: Play slurred and tongued 8va.

Musical notation for exercise 11, measures 1-4. The exercise is in 2/4 time and begins with a key signature of one flat (B-flat). The first measure contains a slur over a quarter note G4, followed by a quarter rest. The subsequent three measures consist of eighth notes: G4-A4-Bb4, A4-G4-F4, E4-D4-C4, and B3-A3-G3.

12

Musical notation for exercise 12, measures 1-2. The exercise is in 2/4 time and begins with a key signature of one flat (B-flat). The first measure contains eighth notes: G4-A4-Bb4, A4-G4-F4, E4-D4-C4, and B3-A3-G3. The second measure contains eighth notes: G4-A4-Bb4, A4-G4-F4, E4-D4-C4, and B3-A3-G3, with a sharp sign above the final G3.

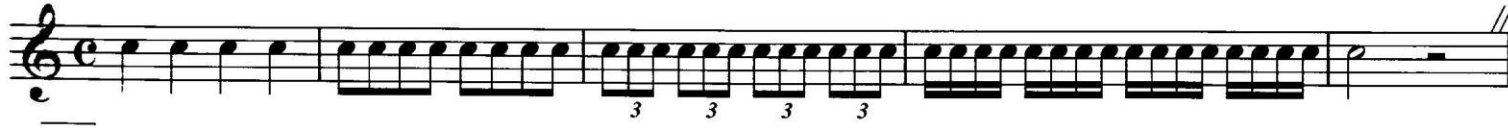
13

Musical notation for exercise 13, measures 1-3. The exercise is in 2/4 time and begins with a key signature of one flat (B-flat). The first measure contains eighth notes: G4-A4-Bb4, A4-G4-F4, E4-D4-C4, and B3-A3-G3. The second measure contains eighth notes: G4-A4-Bb4, A4-G4-F4, E4-D4-C4, and B3-A3-G3, with sharp signs above the final G3 and F4. The third measure contains eighth notes: G4-A4-Bb4, A4-G4-F4, E4-D4-C4, and B3-A3-G3.

# St. Jacome Bugle Calls

## Set A

1



2



3



4



5



6



## Set B

1



2



5

Musical staff 5: Treble clef, common time signature. The staff contains a sequence of notes with several triplet markings (indicated by a '3' above the notes) and ends with a double bar line.

6

Musical staff 6: Treble clef, common time signature. The staff contains a sequence of notes with several triplet markings and ends with a double bar line.

7

Musical staff 7: Treble clef, common time signature. The staff contains a sequence of notes with several triplet markings and ends with a double bar line.

8

Musical staff 8: Treble clef, common time signature. The staff contains a sequence of notes with several triplet markings and ends with a double bar line.

Set D

1

Musical staff 1: Treble clef, common time signature. The staff contains a sequence of notes with several triplet markings.

2

Musical staff 2: Treble clef, common time signature. The staff contains a sequence of notes with several triplet markings.

3

Musical staff 3: Treble clef, common time signature. The staff contains a sequence of notes with several triplet markings.

4

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